

AN ANALYSIS OF THE LINEAL STRUCTURE OF
THE FINALE MOVEMENT OF STRAVINSKY'S OCTET FOR WIND INSTRUMENTS

by

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B. S., Kansas State University, 1965

A MASTER'S REPORT

submitted in partial fulfillment of the
requirements for the degree

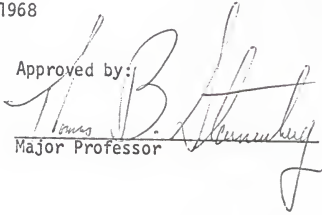
MASTER OF SCIENCE

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1968

Approved by:



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INTRODUCTION

Stravinsky conceives music as an abstract form consisting of related tonal designs operating in a field of time. An essential of these related tonal patterns is the importance of their lineal structure rather than their harmonic structure. Because music is an abstract form, it cannot create a specific emotion or a definite image. These are supplied by each individual and vary accordingly.

Purpose of this Study

Stravinsky's music is essentially polyphonic in a dissonant neo-classic style. His lines have definite characteristics both rhythmically and pitchwise. The purpose of this study is to determine some of the characteristics of the lineal structure.

There are two aspects of lineal structure: the first concerns the note to note progress of the line --- an aspect of its detail --- while the second concerns the progress from accent to accent --- an aspect of its organization as a whole. This study attempts to reduce both aspects into patterns of conjunct movement.

Since the Octet is tonal (the term being used in its freest sense), this conjunct motion was studied from the standpoint of different kinds of scale forms.

The work chosen for this study is the finale movement of the Octet for Wind Instruments. This work was completed in Paris on May 20, 1923. It was first published by Edition Russe de Musique, 1924

(later by Boosey & Hawkes), edited by Albert Spalding. It was revised in 1952. This study uses the revised version (published by Boosey & Hawkes). The work is typical of the early phases of the neo-classic style.

The writer realizes that this is only one work out of a vast number of works by this composer, and all conclusions drawn by this study refer only to this work

DEFINITION OF TERMS

Some of the terminology in this report may need clarification.

Rondo theme The principle melodic line of the A section of the rondo. It is this line which is the basis of variation in all of the returns of section A.

Conjunct line A line moving by the intervals of major and minor seconds.

MATERIALS

Aside from the score mentioned above, the most important supplementary materials were Musical Form, by Robert Tyndall, Igor Stravinsky, by Alexander Tansman, and Stravinsky, The Composer and his Works, by Eric Walter White.

A FORMAL ANALYSIS OF THE
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The finale movement is in a rondo form: A - B - A - C - A -
Coda.

Rondo

Section A

The first section, mm. 1 - 38, is constituted over a continuous
bass line on the C major scale.

Ex. 1



This ostinato pattern is repeated seven times. Since it is four and
one half measures long, its starting point alternated between the
measure beat and the second beat.

The pattern serves as a foundation for polyphonic treatment of
thematic materials built on scale forms other than C major. An analysis
of the rondo theme, mm. 1 - 10, is shown in ex. 2 below.

Ex. 2



The lydian mode is also suggested in measures 2 and 3.

A third line joins in at m. 12 built also on the C major scale. The clarinet and the bassoon line start out consonantly in m. 13 then immediately become dissonant, pushing the line to the top. They resolve to a major 3rd in m. 16, the peak of the phrase.

Ex. 3

Ex. 3 shows a musical score for measures 13 through 18. The score is for three parts: Clarinet in C (Cl. in C), Bassoon (Bsg.), and Bass (B.). The key signature has one flat (B-flat). Measure 13 is marked with a box containing the number 58. Measure 16 is marked with a box containing the number 18. The music features a melodic line in the Clarinet and Bassoon parts that moves from a consonant interval to a dissonant one, resolving to a major third by measure 16.

The rondo theme resolves into a chromatic line in octaves in m. 16. This line divides in m. 20. Both lines resolve to the D in mm. 25 - 26.

Ex. 4

Ex. 4 shows a musical score for measures 17 through 29. The score is for three parts: Clarinet in C (Cl. in C), Bassoon (Bsg.), and Bass (B.). The key signature has one flat (B-flat). Measure 17 is marked with a box containing the number 59. Measure 25 is marked with a box containing the number 25. The music features a chromatic line in octaves in measure 16, which divides in measure 20. Both lines resolve to the D in measures 25 - 26.

In m. 25, the rondo theme again starts an ascending passage, this time definitely following a C major scale line but pushed by the dissonance and the syncopation of the clarinet line.

Ex. 5

Measure 29 leads into an episodic section which modulates linearly from C major to A major. The brass entrance in m. 38 descends down the A major chord; this descent is continued in the clarinet and bassoon in m. 39. The chord extends itself to an F and begins section B of the Rondo whose foundation is the key of F major in m. 40.

Section B

In measure 40 an F major scale pattern begins in counterpoint in both the II bassoon and the II trombone. Both reach their peak in m. 43. However, the trombone part acts as the skeleton with the bassoon embellishing it with scale patterns.

Ex. 6

The clarinet line moves basically in an extended chromatic figure in mm. 40 - 41 centered on B resolving into a scale pattern in m. 42 which completes the pattern began in m. 41 by the II bassoon.

Ex. 7

The solo line (so indicated by score) centers on E in mm. 40 - 41 resolving to an F major chord in m. 42. It then moves through D and E to F in m. 45.

Ex. 8

Moving with this material centered on the F major scale is a C major scale form in the I bassoon which moves to an F# in m. 43. In m. 45 this voice starts a linear descent while the other lines move through a sequential descent also.

Ex. 9

This sequence moves to a repeat of the solo line where all the lines start an ascent in m. 49. However this dissolves quickly into the linear descent again as the solo line does not move to its completion as in its first statement. The diatonic lines finally fuse into a duo line started in the I trombone in m. 54 and taken over by the II bassoon in m. 56.

Ex. 10

The musical score for Ex. 10 consists of four staves. The top staff is for Clarinet in La (Cl. in La), the second for Trombone I (I Trb.), the third for Trombone II (II Trb.), and the fourth for Trombone III (III Trb.). The score includes various musical notations such as notes, rests, and dynamic markings like 'poco p.' and 'dim'. There are also some handwritten annotations like 'ben marc' and '54'.

Return - Section A

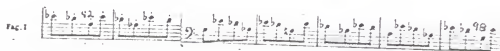
This line moves into a repeat of A in m. 60 which is again built on the repeating C major scale line. This statement of A is similar to the repeat in its first statement with the clarinet line punctuating and reinforcing the rondo theme.

Again rhythmic activity increases in mm. 78 - 79 as a linear ascent moves into the repeat of A with the rondo theme basically in Db major. The associated part, however, moves from Ab major to Db major. Both move to a transitional segment leading into the C section of the Rondo beginning in m. 92.

Section C

This section basically follows the form of Ab major. The bass foundation in the first bassoon has as its tonal skeleton both a ground bass and double internal pedal points. The Eb and Db are the returning pedal points with the repeated ground bass starting on A in m. 92 and moving chromatically between Bb and G. This sequence is repeated 4 times.

Ex. 11



The clarinet part is a series of repeating rhythmic alterations of the pitches E, F, and G. This sequence is broken in m. 104, where there is increased rhythmic activity leading into a sequence began earlier in the flute in m. 101.

Ex. 12



This sequence moves into a measure of rhythmic augmentation leading to a new phase.

Above this material is a diatonic line in the flute part starting on G and moving up an Ab major scale line. In m. 96 a descending line in octaves is began similar to m. 16 shown in ex. 4. After a rhythmic extension (m. 100) it begins a duo line (ex. 13) which also moves to the rhythmic and scale activity in m. 104 and finally descends to the new phase in m. 109.

Ex. 13



In m. 109 there are two basic patterns. One is a repeating three-note segment in the I and II bassoons and in the II trombone.

Ex. 14



An ascending line begins in the I trumpet and the I trombone and is continued in the clarinet in m. 111.

Ex. 15



All lines continue this upward motion until the peak in m. 121 where all the lines start descending through the rhythmic extension in m. 127 into the return of A at m. 128.

Ex. 16

The musical score for Ex. 16 spans measures 121 to 128. It features four staves: Flute (Fl.), Clarinet in B-flat (Cl. in Bb.), I Bassoon (I), and II Bassoon (II). The music is characterized by a descending melodic line that begins in measure 121, with rhythmic extensions and chromatic movement. The bassoon parts (I and II) provide a chromatic accompaniment that falls and rises in conjunction with the main theme line. The flute and clarinet parts also follow the descending contour, with the flute part featuring a rhythmic embellishment.

Return - Section A

The rondo theme is now in the trombone, only it is altered rhythmically from its original statement. It is accompanied by basically chromatic lines in the I and II bassoon which fall and rise in conjunction with the contour of the theme line. Above this the clarinet is moving through a rhythmic embellishment of the same chromatic line.

In m. 135 the A trumpet takes over the theme while the bassoons and the A clarinet continue with the chromatic line.

In m. 139 the I bassoon increases the rhythmic activity still following the ascending line which moves into a series of rising and falling diatonic sections. These are interspersed with the two-measure leader section of the rondo theme.

Ex. 17

This section moves to the final resolution in C major with an ascending diatonic line in all parts with one basic rhythm (ex. 18) embellished with sixteenths becoming evident at m. 154.

Ex. 18



This is stopped abruptly at m. 160 and a coda section begins.

Coda

The coda section uses the same rhythm as in ex. 18 for two basic parts. In the trumpet and trombone there is an ascending scale which follows the C major scale. In m. 172 the bassoons and clarinet take over the scale line which now starts to descend until m. 182 where it begins an ascent to the perfect fifth built on C.

Above this, in m. 160, the flute and clarinet parts are generally descending but they still retain the C center.

In m. 172 the trumpets take over the melodic interest with a two-voice interplay which sustains the C and also moves down the C major

scale to the final C major chord with the omitted third.

Ex. 19

The musical score for Ex. 19 consists of four staves. The first staff is labeled 'I in D' and the second 'Tr.'. The third staff is labeled 'II in E' and the fourth 'I, Tib., II'. The score is written in 2/4 time and features a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The score includes measures 179 and 186, which are marked with a double bar line and the measure number. The music is written in a style that suggests a vocal or instrumental exercise, with a focus on the final C major chord with the omitted third.

CONCLUSIONS

Stravinsky's composition is linear rather than vertical in its concept. Intervallic dissonances are usually incidental rather than planned except in the case of rhythmic punctuation where he will use sharp dissonances to give added accent (see ex. 5). The other intervallic relationship which he uses quite often is the perfect fifth. He uses the fifth as a non-restricting tonal center in each phase: C - G in section A, F - C in section B, Ab - Eb in section C. His coda section, built strongly on C major, ends on the perfect fifth, C - G, rather than a major chord.

Linear clarity is achieved in two basic ways, through the use of color and rhythm. Instrumental color is used to its full advantage by Stravinsky. Usually there will be no more than three lines moving with a different tone color on each line. This does not mean that an individual instrument will play each line. By adding or subtracting instruments playing the same line one can vary the tone color continuously.

Each line is also marked by its own characteristic rhythm. Even though it will embellish or augment another line it will retain its own individuality.

Ex. 20



Ex. 21

Cl. in La
I
II
Trb. I

P stacc.
solo dolce

This musical score for Ex. 21 shows four staves. The top staff is for Clarinet in La (Cl. in La) in treble clef. The next two staves are for Clarinets I and II (I, II) in bass clef. The bottom staff is for Trombone I (Trb. I) in bass clef. The music is in 4/4 time. The first staff has a melodic line with many eighth and sixteenth notes. The second and third staves have a more rhythmic accompaniment. The fourth staff has a sustained, low melodic line. Dynamics include *P stacc.* and *solo dolce*.

Through the use of rhythmic variation, pitch extremities, and dynamic accents Stravinsky is capable of adding more to each line's uniqueness.

Rhythmic augmentation and diminution continuously give the music new dimensions. Usually before each new phase a rhythmic alteration will be used.

Ex. 22

Cl. in La
I
II
Trb. I

marc.

This musical score for Ex. 22 shows four staves. The top staff is for Clarinet in La (Cl. in La) in treble clef. The next two staves are for Clarinets I and II (I, II) in bass clef. The bottom staff is for Trombone I (Trb. I) in bass clef. The music is in 4/4 time. The first staff has a melodic line with many eighth and sixteenth notes. The second and third staves have a more rhythmic accompaniment. The fourth staff has a sustained, low melodic line. Dynamics include *marc.*

Ex. 23

Cl. in La
I
II
Trb. I

poco
p-stacc. (come sopra)

This musical score for Ex. 23 shows four staves. The top staff is for Clarinet in La (Cl. in La) in treble clef. The next two staves are for Clarinets I and II (I, II) in bass clef. The bottom staff is for Trombone I (Trb. I) in bass clef. The music is in 4/4 time. The first staff has a melodic line with many eighth and sixteenth notes. The second and third staves have a more rhythmic accompaniment. The fourth staff has a sustained, low melodic line. Dynamics include *poco* and *p-stacc. (come sopra)*.

Ex. 24



A line will also be varied by shortening note values.

Ex. 25



Tonal patterns of irregular lengths will also vary emphasis within a line (see ex. 1).

Cross rhythms are created by superimposing one rhythmic tonal pattern upon another.

Ex. 26



Ex. 27

Fl.
Cl. in Bb
Perc.
II

meno f
f
meno f
f

35 36 37

Rhythmic activity is often built up leading into a new phase.

Ex. 28

Cl. in Bb
Fl.
Perc.
II
Tr.
II in Bb

p
p
p
p

38 39 40

pp subito
stacc. sempre

Ex. 29

Fl.
Cl. in Bb

p
p

41 42 43

p subito

Stravinsky uses pitch extremities to create lines within lines, for embellishment, and for rhythmic punctuation. The rondo theme

exemplifies the line within a line.

Ex. 30

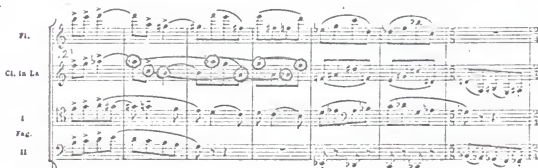


Two lines can also be created within one.

Ex. 31



Ex. 32



Embellishment can be achieved by retaining a diatonic line through octave skips.

Ex. 33



Extremities can also be used to give rhythmic punctuation to another line when they coincide.

Ex. 34



Dynamic accents emphasize the other elements already discussed plus punctuating the foundational scale line.

Ex. 35



The scale line moving conjunctly is the foundational skeleton of the composition. This line may reflect many scale and modal variations however its conjunct motion is the binding factor. Each phase is a reflection on a different fifth relationship. All of the elements discussed are built on and embellish this foundation.

ACKNOWLEDGMENTS

The writer of this report wishes to thank Dr. Thomas Steunenberg, major instructor, for his assistance in writing this paper, and Professors Jusilla and Shull for their critical comments.

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Stravinsky's music, in the neo-classic style, is a return to pure or absolute music which is simply related tonal patterns moving in a field of time. However, the lineal structure of these tonal patterns is more important than the harmonic structure. This lineal structure can be analyzed in regard to two aspects: one, an aspect of detail or note to note movement, and the other, an aspect of organization or accent to accent movement.

This analysis attempts to reduce both of these aspects into lines of conjunct motion, the movement by major or minor seconds. This conjunct movement is within a non-restricting tonal framework allowing the line to move through many different scale forms.

Through a study of this lineal movement one discovers that Stravinsky retains the individuality and uniqueness of each line by the use of color and rhythm, and yet composes an integrated musical form through the interrelationships of these lines bound together by the conjunct line.

The work analyzed is the finale movement of the Octet for Wind Instruments. This work is typical of Stravinsky's style which is essentially polyphonic in a dissonant neo-classic style. The finale movement is in a rondo form: A - B - A - C - A - Coda. The conclusions drawn by this study refer only to this work.

Conclusions of this study are:

Stravinsky's composition is linear rather than vertical in its concept.

Linear clarity is achieved in two basic ways, through the use of color and rhythm.

Each line is marked by its own characteristic rhythm.

Through the use of rhythmic variation, pitch extremities, and dynamic accents Stravinsky is capable of adding more to each line's uniqueness.

Rhythmic augmentation and diminuation continuously give the music new dimensions.

Usually before each new phase a rhythmic alteration will be used.

Tonal patterns of irregular lengths will vary emphasis within a line.

Cross rhythms are created by superimposing one rhythmic tonal pattern upon another.

Rhythmic activity is often built up leading into a new phase.

Pitch extremities are used to create lines within lines, for embellishment, and for rhythmic punctuation.

Extremities can also be used to give rhythmic punctuation to another line when they coincide.

Dynamic accents emphasize the other elements already discussed plus punctuating the foundational scale line.

The scale line moving conjunctly is the foundational skeleton of the composition. This line may reflect many scale and modal variations, however, its conjunct motion is the binding factor. Each phase is a reflection on a different fifth relationship. All of the elements discussed are built on and embellish this foundation.